

The villa will be interesting for inspection, not on account of the pavement only, but from the works affording the only opportunity which has as yet occurred in this county of seeing at one view the perfect foundations of a Roman villa, with all its offices and dependant buildings complete, not interfered with by modern buildings, roads, or trees.

ALL SAINTS' CHURCH, EAST HORNDON.

EAST HORNDON CHURCH is situated about four miles S.E. from Brentwood, in Essex. It stands on a high hill, which commands a magnificent view of the country down to the Thames; and the hills of Kent may be distinguished in the horizon. The village of East Horndon is on the Brentwood side of the hill.

The church has a very singular appearance, as it is built entirely of bright red bricks (the churches generally in this neighbourhood are of this material, stone being very scarce), and roofed with tiles. This is a cross church, and consists of western tower, nave, and chancel, transepts, and south chapel. On the north of the chancel is a small vestry. The transepts intersect at the junction of chancel and nave, and are very short, extending but a few feet beyond the nave walls. The tower is square and massive, and has a large octagonal turret at each corner, which dies off into a gigantic buttress, about 12 feet from the ground. It is divided into two stages by a string course, just above the buttresses, that is to say, at the union of turret with buttresses. The parapet consists of steps; thus, from one turret, it descends three steps, to the centre of the wall; and then rises three to the next; and so on all round. The upper stage contains four long, plain, circular-headed, square-edged windows. Probably, the date of the erection of this tower is about the latter end of the seventeenth century. The staircase runs up the south-east turret.

The windows (with the exception of those in the tower) are all late perpendicular; and (excepting the east window) they are of three lights, square-headed, with foliations and dripstones. There are two in the south chapel, one in the north transept, and another on the north side of the nave. The east window is three-light pointed perpendicular, with tracery. The north door of the nave is pointed perpendicular, with plain mouldings and dripstone; and the south transept contains another plain pointed doorway. A four-centred door opens into the south chapel.

The nave contains nothing of any interest but the font. This is square Norman, standing on four corner pillars, and a centre pillar, all but the latter, with capitals and bases. It is ornamented with a Greek cross, with the ends trefoiled, and intersecting arches, each subject being represented on two sides. These ornaments are very rude and shallow. It is lined with lead. In Poole's essay on "The Appropriate Character of Church Decoration," this is mentioned as an instance of a Norman font in an unfinished state.* The pillars which support the bowl are modern.

The seats in the nave are all open. There is a small gallery at the west end.

The north transept contains only the mutilated remains of an arch (apparently the canopy of a tomb) in the wall. In Salmon's time (about 1760), there was a mutilated monument, which he mentions as having part of an inscription in brass, bearing the date 1400; it was then said to be in memory of one of the Tyrell family. In the south transept is a black slab resting on solid masonry, and let into the wall. At the back of it, on the wall, are the marks of brasses. Salmon states that, "under the south wall are the effigies of a man in armour, with his children kneeling behind him, of whom, not so much as tradition informs us." This is the only tomb he mentions as being in the south wall, and it is the only one remaining in that part of the church to which he could possibly refer. This transept is a chapel belonging to the Petres; but there are, I believe, none of that family buried here.

Internally, the separation of nave from chancel is marked only by the distinct roof, and the ascent to the rood loft, now used to reach a small gallery. The chancel has a

groined oak roof, and at the intersections are bosses, with the vine leaf, shields, and the usual perpendicular ornaments.

Just below the altar steps is a large incised slab of alabaster, seven feet by three. "It represents a female with a horned head dress, within a canopy, the shafts of which are composed of a series of oboles, five on each side, containing figures of the children of the deceased, each of whom holds a label, on which their names are inscribed. Those on the right side are: 'Walterus p'mogenit', To... Will'ms, senr., Joh'nes, Will', juor. On the left side, Joh'es Thrill elie' (abbreviation of clericus), Alicia, Elizabeth, Alianore," the last a female figure with hands conjoined in prayer, is without a label. On the sides of the head of the figure is "J h a mercy;" also two escutcheons of arms, one of Coggeshall, the other of Tyrell and Coggeshall. The inscription runs round the verge of the slab, and has at the corners the symbols of the evangelists; it is as follows:—"Hic jacet humata Alicia, filia Will'mi Coggesale militis et Antioche consortis sue quondam uxoris Joh'nis Tyrell militis, qui quidem Joh'es et Alicia habuerunt inter se exitum filios et filias quor' noi' hic scripta sunt ex at'que p'te latius lapidis quo obijt anno domini millesimo cccc'xiii' cui anime propiciet' deus, amen." Which may be thus translated:—"Here lies interred Alice, daughter of William Coggesale, knt., and Antioche, his wife, formerly the wife of John Tyrell, knt., which said John and Alice had between them issue, sons and daughters, whose names are inscribed on both sides of this stone, who died in the year of our Lord 1422, on whose soul may God have mercy. Amen. "The slab is in fine preservation" (that is as to the engraving, for it is cracked seriously in three places); "and of French design and execution; but one other of the same kind is known in England" (this refers to its French character),—"that at Brading, in the Isle of Wight. This, though of not quite so rich a design, is in a better state of preservation."

The supposition of its French origin, is thus confirmed by Salmon—"John Tyrell Knyth, was by Henry Vth. appointed captain of the carpenters, for the new works at Calais, to be paid 12d. a day's wages." In a pew in the chancel, are preserved two poppy heads, of perpendicular design. On the north side of the chancel is (what is now used as) a vestry. The probability is, that it was originally a chantry chapel. It is grained with oak, with perpendicular bosses. Over the door is the trace of an arch extending the whole length of the chantry, which was apparently divided from the chancel by a screen. At one end, a brass is fixed against the wall. It represents a widow wearing the wimple, and is about two feet long. There is no inscription.

In the east window is some modern stained glass; originally, there was the following inscription in this window—"Thomas Tyrell Knyth, and Dame Eleonora, and for all the souls that schuld be preyd for. Pray for the welfer of the seyde Thomas Tyrell Knyth, of John Tyrell Knyth, Alice his wyffe, and for all Christen soules." This refers to John Tyrell and Alice, above mentioned, and the father and mother of the former.

The south chapel (which belonged to the family of Tyrell), is separated from the chancel by two four-centered arches resting on piers, which consist of four half pillars with a cavetto connecting each, with octagonal capitals. The mouldings are good, and the whole is a favourable specimen of perpendicular work. There are several modern mural tablets to members of the Tyrell family, but the most interesting is to one who adhered to Charles I., and suffered for his loyalty. On the wall are hung a helmet and two gauntlets in good preservation.

This church is in a good state, everything is clean, and every remnant of antiquity appears to receive that respect which is due to it.

There is a report that the head of Queen Aene "Bullen" is buried under the black

* It will probably be noticed, that in this inscription, and the names above, the mark of abbreviation is omitted in some instances, and misplaced in others; but they have been copied with care, and afterwards compared with a rubbing.

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IV., p. 316.

History and Antiquities of Essex."

Salmon.

marble slab in the south wall above-mentioned; but what foundation there is for the report I do not know.

HISTORICAL NOTICE.

The parish of East Horndon was known before the Conquest as Tornludone. Suene held it at the time of the Survey, and the whole continued for some time in his family.

Upon the forfeiture of Henry de Essex, the standard bearer, this estate was given to a family surnamed De Cornhall, by King John, in whose hands it continued till it passed into the family of Neville, by the marriage of Joan de Cornhall to Hugh de Neville. He gave an entire manor in Thorndon to Waltham Abbey, which gift was confirmed by his son, John de Neville. We find frequent mention of the De Thorndons; probably this brooch of the Nevilles took that title. This manor remained in the hands of the Abbey of Waltham till the suppression. Henry VIII. then granted it to Sir William Petre, and it still remains in that family. The rest of the parish (with the exception of the manor of Herongate) continued in the descendants of Neville till the reign of Richard II. Henry IV. and his successors retained the estate in their hands, probably belonging to some Yorkist.

The manor of Heron, or Herne, appears to have been derived from a herney here. The family of Heron possessed it, and it came by marriage into the hands of the family of Tyrell, by the marriage of Sir James Tyrell to Margaret, daughter of Sir William Heron, in the reign of Edward II. or III. He was succeeded by his son, Sir James; then came Sir Walter, and then Sir Thomas. This family was anciently of great power and importance in Essex, being supposed to have descended from the Walter Tyrell who shot Rufus. Many members of it held the office of sheriff of Essex. Thomas Tyrell was knight of the shire several times under Edward III. The manor of Herongate was held by Sir John Tyrell in 1413, captain of the carpenters and sheriff of Essex under Henry V., and treasurer of the household to Henry VI., by Sir Thomas Tyrell in 1476, and Thomas Tyrell in 1591. His son Sir John succeeded; then his son was created baronet in 1666; his son Sir Charles succeeded him, he died in 1714, and was followed by his son Sir John, who died in 1740.

The hall at Herongate was destroyed during the last century, and nothing was left but two towers, which are engraved in the "Beauties of England and Wales."

East Horndon Church has been engraved in the Antiquarian Repertory, published in 1817.

Thorndon Hall, the fine seat of Lord Petre, built from the designs of Paine, is situated within this parish. AMATEUR.

THE YOUNG ARCHITECTS OF ENGLAND BY ANOTHER OF THEMSELVES.

MR. EDITOR,—Allow me to ask a question of you or any of the older members of the profession,—What is a young architect to do, and how is he to get on?

Suppose he is out of his time; has been on the continent (we won't say for how long) for improvement; has on end of sketches and drawings; a love for his profession; and a very great desire to be doing something. He then goes into an office; thinks Mr. T. Square a very nice man, but that he knows nothing about "Christian architecture," and is a regular "Pagan," so he leaves him, and walks off to Mr. Workallnight, who "sends in" for every competition advertised in the London or country newspapers. This architect (who never did any thing but compete and get the second premium), commences his drawings just three days previously to their "going off," and always writes to the committee, asking for more time, "as a month is so short a period for getting up the splendid drawings that he intends to send them." However, in they go on the day named, having, with those in the office, worked for the three nights until three in the morning; and when, after all, he finds that some one has been more fortunate than himself, writes to THE BUILDER, complaining

* Now known as Horndon in the Vale, or low Horndon (I forget exactly which); however, it is expressive of its situation, being at the bottom of the hill on which the church stands.